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## GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

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JANUARY 2-3, 1914

THE Archaeological Institute of America held its fifteenth meeting for the reading and discussion of papers at McGill University, Montreal, Friday and Saturday, January 2 and 3, 1913. Four sessions were held for the reading of papers, and at an evening meeting two addresses on archaeological subjects were delivered. The abstracts which follow were, with few exceptions, furnished by the authors.

FRIDAY, JANUARY 2. 9.30 A.M.

1. Professor S. B. Slack, of McGill University, *Had any Roman and Semitic Legends a Common Origin?*

The fact that there were movements in early times from the western Mediterranean to the east and vice versa makes it possible to suppose the existence of a body of tradition by means of which parallels in Hebrew and Roman history may be explained.

2. Professor William N. Bates, of the University of Pennsylvania, *A Scene from a Satyr Play.*

The writer discussed an ancient mirror and set forth the evidence for connecting the scene upon it with the Heracles at Taenarum of Sophocles.

3. Professor Frank J. Mather, Jr., of Princeton University, *A Processional Banner of Spinello*, read by Professor Marquand. No abstract of this paper was received.

4. Mr. George H. Edgell, of Harvard University, *Barna Da Siena as a Dramatic Composer.*

At the opening of the article the author expressed his intention to criticize the art of Barna, without in any way touching the question of attribution or unknown works of the artist. The author's thesis was that Barna, on account of the rarity of his works and the existence of his one great cycle in an obscure town, has never been accorded a justly high position in the history of Italian

art. The author then stated that Barna's great claim to fame lay in his superb composition, especially in his dramatic composition. This fact the author sought to demonstrate by a comparison of Barna's work with that of an acknowledged past master of composition, yet one who lived near enough Barna's time to make comparison justifiable. Such an artist was Giotto. The body of the article was filled by such a comparison, proving that, at times, Barna surpassed Giotto in one of the latter's greatest fields. In conclusion, the author stated that his purpose in writing the article was, if possible, to call attention to the excellences of Barna; excellences which have been neglected by writers not from any fault of the artist or of the critics, but on account of the scarcity and inaccessibility of the artist's works.

##### 5. Professor Eugene P. Andrews, of Cornell University, *Archaeological Notes*.

The speaker showed lantern slides of photographs made by him in Crete and Athens in July, August and September, 1913. These photographs showed:

1. The recently completed Italian excavations of the Odeum, Gortyna. 2. A small, unfinished stone jug in the museum of Candia. The jug is from Avdoú, two hours west of Psychro. It shows clearly the use of core-drills of different sizes. The use of reed drills was suggested. 3. Wooden centres from columns of the Propylaea at Athens. Twelve pairs of blocks and pins are now in the Acropolis Museum. Of one set only one block remains. All but one are perfectly sound. They are paired in the case in the Museum, apparently as found. The blocks of each pair are not of the same dimensions. In one case one of a pair measures 0.108 m. by 0.102 m., while its mate is 0.12 m. by 0.118 m. The blocks also vary in thickness usually.

The round holes for the pins seem to have been cut out with chisels. They have a larger diameter at the bottom than at the top, as is natural in such a method to keep the chisel biting. At the bottoms of the holes the chips are not cleaned out, and stand rough. These show the marks of straight chisels from 0.015 to 0.03 m. wide. Perhaps gouge chisels were used on the sides. No trace of the use of drills was found, although it would be natural to bore holes and ream them into one, as was done in the case of the holes on the architrave of the Parthenon for the attachment of the letters of the Nero inscription.

The holes are not in the centres of the blocks. On one block scratched cross-lines are evident, centring the hole at their intersection. One of these lines, however, disregards entirely the corners of the block. (One block shows doubtful suggestion of a circumscribed polygon.) This looks as if the wooden blocks were fitted individually into each drum, at its approximate centre, and the drum afterwards centred accurately on the wood.

The wooden pins are only 0.05 m. in diameter and a trifle less than 0.11 m. long. They look as if cut in a lathe, especially at the ends, where they are not cut off square but slightly rounding. A ring is incised about their middle. This ring comes flush with the face of the drum. The pins are evidently too slight to withstand any grinding of the drums on them as axes.

The suggestion was hazarded that the wooden blocks and pins served merely for accurate centring of the drums, it being possible to insert a new block and re-centre the drum if the first hole proved to be at all off centre.

6. Professor J. Frederick McCurdy, of the University of Toronto, *A New Hebrew Seal and a Samaritan Inscription*.

No abstract of this paper was received.

7. Professor Cyrus Macmillan, of McGill University, *The Folk-Lore of the Micmacs*, read by Professor Rose.

The Micmacs are a branch of the Algonquin race living in Prince Edward Island, New Brunswick, Nova Scotia, part of Newfoundland, and in the south-eastern portion of Quebec. Many of their stone implements have been found in eastern Canada. Their mythology of the pre-Columbian period is richer than that of any tribe in Canada, and many of their tales are still sung. These resemble legends of the Eskimos and of the Scandinavians. One set of stories centres about a hero, Glooscap, who created mankind, as well as the beasts, birds, and fishes. Another important figure in their folk-lore is Lox, the mischief-maker and deceiver of the tribe. Other stories deal with animals, etc., and are of the usual type. The mythology of these people offers an interesting field for research.

8. Professor Warren J. Moulton, of Bangor Theological Seminary, *The Painted Tombs of Palestine*.

This paper was devoted in large measure to a small painted tomb discovered by the writer at Beit Jibri. The plan of the tomb, its decoration and the fragments of pottery that remained, all point to a work of the Byzantine period. The only occasion for perplexity regarding the date is a painted figurine, said to have been found here by the natives who originally opened the tomb in searching for antiquities. Another tomb, that can be assigned without any question to the Hellenistic period, was found in the same locality. This was described and the inscriptions that it contained reported.

#### FRIDAY, JANUARY 2. 2.30 P.M.

1. Professor Warren J. Moulton, of Bangor Theological Seminary, *The School at Jerusalem*.

Views were shown of the lot on which the American School of Oriental Research in Jerusalem hopes to build as soon as funds can be gathered for the purpose. This plot of land, nearly two acres in extent, lies only a short distance outside the north wall of Jerusalem, just adjoining the establishment of the French Dominicans. Some fragments of an ancient building have recently come to light in erecting the wall that surrounds the site on three sides. Views were also shown of the house and grounds that are occupied by the school temporarily.

2. Dr. Margaret C. Waites, of Rockford College, *The Etruscan and Roman House*.

The article combats the view that the *atrium Tuscanicum* represents an early, or the earliest form of house. Our only evidence as to the form of the

primitive house is derived: 1. From the hut-urns; 2. from the Etruscan chamber-tombs and urns; 3. from a very few house foundations. No hut-urn shows an aperture in the roof such as would be demanded by an *atrium Tuscanicum*, and the evidence of house foundations also is negative. The urn from Chiusi, usually quoted as an example of an *atrium displuviatum*, the form preceding the *atrium Tuscanicum*, has disappeared and the reports of it prove that, when found, portions were missing. It can, therefore, no longer be used as evidence. There is no instance of a tomb with an aperture like that of the *atrium Tuscanicum*, and only one which shows the shape of the *atrium displuviatum*. In every case it is probable that such apertures were intended merely as entrance-shafts. Ritual proves the existence of impluvia in primitive times. It is not necessary, however, to assume that such apertures were in the atrium. The cumulative evidence of tombs, urns, and house foundations points, rather, to a chain of descent of the following type: *a.* one-room hut with no aperture in the roof; *b.* house built round a court-yard; *c.* a house adapted to more congested conditions, with the atrium, not the court, as a centre. The atrium had no roof-aperture and was forced to receive its light from the *alae* and the *tablinum*. These were probably illuminated from above and here is where we must look for the early impluvia; *d.* a house built after the Greek fashion, with a peristyle. The atrium here is not a living-room, but merely a vestibule, and it, therefore, becomes convenient to light it from the roof. Pompeian houses tend to show that this modification was probably not introduced till the period between the First and Second Punic Wars. Here, then, we must date the general adoption of the *atrium Tuscanicum*.

### 3. Professor H. J. Rose, of McGill University, *The Gradation of Daimones*.

Loose use of the term "*daimon*" and its synonyms (*numen* etc.) in works on comparative religion; desirability of grading the various types, not merely distinguishing them as corn-, ghost-, storm-daimones and the like; savage and barbarian religions vary from those which hardly worship spirits at all to those which are on the verge of fully-formed polytheism or even henotheism. This classification will be logical, not historical. The earlier grades, logically speaking, are often historically found in advanced religions, and *vice versa*. Class I. Fetish-daimones. These are hardly animistic at all. They are (a) permanently and (b) temporarily sacred objects; (a) illustrated by worship of thunder-stones, (b) by Indian *ayudha puja*. Class II. Genius-daimones. Material object no longer of primary importance. Illustrated by river-gods and the Malayan Rice-Soul. Still very local and restricted. Class III. Class-daimones; (a) of a class of objects not necessarily sacred, not of a single object or a small group like those of Class II, Finnish and Roman illustrations; (b) of a class of natural phenomena, as thunder-spirits; (c) daimon "projected," like Juno, from a class of smaller spirits; (d) demons of disease; (e) abstractions. Class IV. "Individualized" daimones. These have attributes, such as sex, not necessarily pertaining to their functions. Malay and Arab examples, etc. These have often non-adjectival names. Transition to actual gods a short one.

4. Professor Francis W. Kelsey, of the University of Michigan, *The Text of Propertius II, xxxi and the Temple of Apollo on the Palatine.*

No abstract of this paper was received.

5. Mr. Ramsay Traquair, of Montreal, *The Original Form of the Church of St. Andrew in Krisei, Constantinople.*

No abstract of this paper was received.

FRIDAY, JANUARY 2. 8.15 P.M.

The following addresses on archaeological subjects were presented:

1. Professor Hiram Bingham, of Yale University, *Machu Picchu and Recent Excavations in Peru.*

No abstract was received.

2. Professor David M. Robinson, of Johns Hopkins University, *American Excavations at Sardes.*

No abstract was received.

SATURDAY, JANUARY 3. 2.30 P.M.

1. Professor Paul V. C. Baur, of Yale University, *The Stoddard Collection of Greek Vases at Yale University.*

Thanks to the generosity of the late Mrs. Louis Stoddard of New Haven, Yale University has been able to procure from Dr. Paul Arndt of Munich a splendid collection of Greek and Roman vases. The collection contains 676 specimens, representing ninety-five styles which may be divided into forty-three groups. It offers a rare opportunity for the student to become familiar with the history of ancient pottery from the earliest prehistoric Egyptian to the late Roman and early Christian times. The collection also includes a representative series of Greek, Roman, and Christian lamps. Although for the most part the vases were selected to meet the needs of the student, there are, nevertheless, many examples of high artistic merit, which would grace the shelves of any of the larger European or American museums.

2. Professor George D. Lord, of Dartmouth College, *The Location of Phaleron and the Phaleric Wall.*

No abstract of this paper was received.

3. Mr. Philip B. Whitehead, of the American Academy in Rome, *Conversion of Pagan Buildings into Christian Churches in the City of Rome.*

The paper gave a brief summary of the results of an investigation upon which the speaker had been engaged for the past three years. He showed

that few temples in the city of Rome were ever converted into churches and these at a very late date. The Pantheon, in the year 608, is the first instance of the transformation of a pagan temple into a church in Rome. The churches in the temples of "Fortuna Virilis" and in the round temple by the Tiber, in the temples of Mars Ultor and Antoninus and Faustina date from the ninth to eleventh centuries. The reasons which kept the Roman church from following the example set in other places and converting the temples into churches on a large scale at an early date were given. The study of other classes of Roman buildings, which were used for churches, shows that a clearly marked process of development can be traced, beginning with private houses and passing from these to imperial palaces, then to civic edifices and finally to pagan sanctuaries.

In addition to this general conclusion, interesting results have been obtained in the field of classical topography. Particular mention was made of the ancient buildings composing the churches of S. Croce in Gerusalemme and SS. Cosma e Damiano. Drawings were shown, illustrating the relation of the ancient buildings to the churches erected in them. In conclusion, attention was called to the conservative attitude of the Roman church in the early centuries and Middle Ages toward the monuments of the ancient city, to which we owe the preservation of a large part of what has come down to us of the ancient buildings.

4. Dr. Charles T. Currelly, of the Royal Ontario Museum, *Roman Tunics*.

No abstract of this paper was received.

5. Dr. Clark D. Lamberton, of Western Reserve University, *Early Christian Painting and the Canon of Scripture*.

No abstract of this paper was received.

6. Professor W. H. Goodyear, of the Brooklyn Institute Museum, *Unpublished Photographs of Notre Dame at Paris*.

The speaker discussed certain unpublished photographs, showing architectural refinements in the Cathedral of Notre Dame de Paris, especially the forward inclination of the façade, the bends in the elevation of the interior galleries, and the outward inclination of the piers of the nave.

7. Professor Gordon J. Laing, of the University of Chicago, *The Cults of the City of Rome as seen in the Inscriptions*.

This investigation is confined to the inscriptions of the city of Rome pertaining to the pagan cults, and so deals only with the *inscriptiones sacrae* appearing in the sixth volume of the *Corpus* or published more recently in the *Notizie degli Scavi* or some other periodical. The purpose of the study is to determine to what extent these inscriptions give evidence of the survival of the cults of the *di indigetes* under the Empire. To what degree do they indicate persistence on the part of the ancient cults in spite of the popularity of the Greek and Oriental religions introduced into Rome?

As a working basis the list of *di indigetes* given by Wissowa in his *Religion und Kultus der Römer* has been used. Out of the gods mentioned there more than half do not appear in the inscriptions of the city. So far as this epigraphical material goes, there is no trace of the survival of these cults. In other cases we have a considerable number of inscriptions bearing the names of one or other of the *di indigetes*, but these turn out to refer to some later development or even transformation of the cult. An example of this is furnished by the Lares, in whose honor we find nearly two score inscriptions of the imperial period. Examination shows that it is doubtful whether any of these can be said to refer to the original conception of the cult. Nearly half of them belong to that modification introduced by the Emperor Augustus: the Lares Augusti. Two of them (*C. I. L.* VI, 671 and 692) are connected with Caesar worship in a different way. The other inscriptions to the Lares probably belong to later developments of the cult, though the date of their origin and the details of their variation are not so clear as in the case of the Lares Augusti. In regard to the gods also the name is sometimes misleading. For example, even the few inscriptions to Ceres do not pertain to the Ceres whose name appears among the *di indigetes*, but to the hellenized cult of Ceres. Further, out of a considerable number of dedications bearing the name of Liber, only one shows traces of the original conception of the god (*C. I. L.* VI, 564), and even it is not free from the influence of the cult of Dionysus to whom practically all the other Liber inscriptions refer. As to Mars, if we accept the view that he was originally a spirit of vegetation, there is in the imperial inscriptions no trace of the original significance of his cult. Of Mars the war-god there are many examples.

On the other hand, we do find in this group of inscriptions evidence of the continuance during the Empire of certain original Roman beliefs: namely, the cult of the Penates, of Vesta, the names, the Genius, Juno, Jupiter, Flora, Tellus, Dea Dia, Ops, Janus, probably Vulcan, a few *Sondergötter* and Fons. Yet in a majority of these cases the numbers of dedications or references is very small as compared with the dedications to the *di novensides* and the Oriental divinities.

#### 8. Professor Allan Marquand, of Princeton University, *A Note on Brunelleschi's Sacrifice of Isaac.*

On the altar upon which Isaac is kneeling, in Brunelleschi's well-known relief offered in the open competition for the second pair of Baptistery gates in 1401, is a relief, which has generally escaped attention. Professor Venturi, however, in his *Storia dell' Arte Italiana*, VI, pp. 129-130, directs attention to it and interprets it as an Annunciation. This, however, is an impossible explanation. The woman seated on a bench might easily be mistaken for the Virgin, but the bearded prophet, with fluttering drapery and holding a branch, is no winged lily-bearing Gabriel. Moreover, the significant figure in the scene is a child on his knees holding up his arms toward the woman as if pleading for his life. This scene, no doubt, represents Abraham and Ishmael before Sarah, pleading for Ishmael. Thus the entire relief represents the double sacrifice endured by Abraham, when called on to sacrifice both Ishmael and Isaac, and thus all hope of posterity.



9. Professor Allan Marquand, of Princeton University, *The Papal Tiara and a Relief in the Princeton Museum.*

From the middle of the fourteenth century the papal tiara has borne three superposed crowns and has been known as the *triregnum*. The significance of the three crowns has been an open question and many interpretations have been offered to explain them. In the fifteenth century in England alabaster altarpieces were made in large numbers and exported to various countries of Europe. They were composed of small reliefs, representing scenes from the Passion of Christ or the Life of the Virgin. Such a relief in the Princeton Museum represents the coronation of the Virgin. Here three crowns are beings placed on her head, one by each Person of the Trinity. Is it not probable that the papal tiara also originated in a Trinitarian conception?

SATURDAY, JANUARY 3. 8 P.M.

1. Principal William Peterson, of McGill University, *The Deification of the Roman Emperors.*

This paper was submitted mainly from the historical point of view. How was the imperial cultus introduced, and out of what did it grow? The state religion at Rome consisted mainly of an elaborate ritual. At the root of it lay the primitive rites brought with them by the earliest settlers, and developed later by the organization of the City-State. To these there was added in what may be called the second period a "new conception and expression of the religious unity of the state," symbolized by the temple of Jupiter Capitolinus. From one point of view the worship of the emperors may be regarded as a third stage in which the deliberate attempt was made to revive and recreate the feeling that had called forth the worship of "Jupiter Best and Greatest" as the special protector of Rome and her Empire.

Augustus took advantage of the Julian tradition to encourage the popular belief in himself as emperor. Aided by the court poets, and habituating the people to the idea by associating himself with the worship of the Lares and with the erection of altars to Rome, he worked on the belief in the divinity of the Empire,—the divine principle inherent in the constitution, of which the temple of Capitoline Jove was a prominent symbol. In spite of his sober sense and practical judgment he was forced to accept quasi-divine honours even in his life-time, obtaining in this way a religious sanction for the position he had gained. Art was also called into the service, and it became usual to represent the ruler in the guise of some divinity.

The climax is reached in the sculpture on the Antonine column representing the apotheosis of Antoninus Pius and Faustina. Cumont has shown that the escorting eagles are Syrian in origin, like the bird that was allowed to escape from the funeral pyre of a deified emperor as a symbol of his *consecratio*. The eagle is in the East the bird of the Baals, and it "carries to its master those who have been his servants in the world below." The pantheistic Sun-worship of eastern lands was patronized by the Roman emperors as a world-wide cult. The emperor is "the image of the Sun on earth, like him invincible and eternal" (*invictus, aeternus*). Like Stoicism, this cosmic worship helped to banish the old local cults, and so to prepare the way for a universal religion. There was

also the excess of the monarchical sentiment in the East, and the element of Greek hero-worship: cp. Brasidas, Alexander, Mithridates, Flamininus, and the men of Lystra (*Acts*, 14, 11). But the new cultus contained in addition a distinctively Roman element,—the sentiment of the *fortuna urbis* and the *fatum imperii*. The emperor came to be regarded as a visible and divine symbol of the majesty and unity of the state, and to his office rather than to himself personally was transferred the expression of the national spirit. The new worship was combated by Jews and Christians alike, and let us add also by the ancient Druids: they refused to accept a practice so obviously inconsistent with monotheistic belief. It was in fact a union of various forms of decaying paganism, and as such may have helped the conversion of the world to Christianity by a system which developed at least an outward unity or religious thought.

The worship survived far on into the Middle Ages. The conception of the "Holy Roman Empire" derived something from it, also the belief in the "divine right of kings." The Papacy got the benefit of it too. And the practice of canonization may also have had its origin in this pagan usage.

2. Mr. S. Richard Fuller, of Boston, *The Value of Historic Personality in Archaeological Interest*.

Interest in archaeology is stimulated by attaching to the archaeological fact an historic personality. Caesar and Cicero, Socrates and Phidias give an interest at once to the Acropolis at Athens, the Temple of Olympia, and the Forum at Rome. Personality quickening the ruins of ancient villas, temples and palaces is but the giving permission to the mind to read itself in the mind of another. But how to make known to the general public the intense interest of the archaeological work? I think it can be done by publicity. For what a thaumaturgist is the archaeologist! How the dross of ages becomes virgin gold to his magic touch! The wide world is his play-ground. The marble-dust of Parnassus turns to living gods and goddesses as his fingers toy with facts. He builds imaginary temples from the ruins of the past. He peoples his palaces with the risen dead. The continents are his home. Egypt's sands are multitudinous with his friends. He talks jocularly with Cicero. He follows Caesar in his battles; and Cleopatra is his guest. He makes Apollo speak with Phidias. He opens Socrates' prison door. He brings from Cythera her goddess to the gardens of the Louvre. He plays with millenniums, and their trees of frozen stone he makes blossom with golden fruit. Arizona's desert is his happy hunting-ground. His spirit is the eager child's. He stands tip-toe to Nature's lips to catch her whisper of her hidden treasure. And when his work is done he leaves to us, his followers, an elixir of perennial youth.

3. Professor S. Butler Murray, of Wells College, *Hellenistic Architecture of Palmyra*.

No abstract of this paper was received.

4. Professor H. R. Fairclough, of Stanford University, *Some Aspects of City Planning in Ancient Rome*.

For several hundred years the development of Rome was largely a matter of haphazard growth, but in the second century B. C., we see the first signs of

a desire to beautify the city with handsome public structures of a secular character. The first *Basilica* was built in 185 B. C., the first *porticus* in 168, and the first triumphal arch in 181. After the fire of 83 B. C., Sulla rebuilt the capitol and Lutatius Catulus erected the monumental arcade at the west end of the Forum, known as the Tabularium. But the first and greatest city planner of Rome was Julius Caesar. For centuries the civic centre had been the small and irregular Forum. Though its longer axis ran northwest and southeast, its buildings had been erected strictly in accordance with the four cardinal points of the compass. This lack of symmetry was rectified by Caesar. Taking the Tabularium as its guiding base, he paved the Forum anew, enlarged its available space by the erection of the Basilica Julia to the south, and the restoration of the Basilica Aemilia to the north, and gave the whole a fresh and symmetrical orientation. Further, he built a new Senate-house with an orientation different from the old, but in harmony with his new Forum, to the north, which was the beginning of a plan of enlargement that was to connect the original Forum with the open Campus Martius,—a plan finally perfected under Trajan. In the Campus Martius, Caesar began the building on a magnificent scale of the new Saepta Julia, or enclosures for the voting of the citizens in centuries and of the Villa Publica, an interesting building for the use of public officials and foreign ambassadors. The Saepta were completed in 26 B. C. by Agrippa, who also built in close proximity the first public Thermae, or baths, and the original Pantheon. The great Pompey, Caesar's rival, had erected in 55 B.C. the first stone theatre in Rome, but Caesar also designed a theatre which has outlived Pompey's, namely, the theatre of Marcellus, to whom it was dedicated on its completion by Augustus. It was Caesar, too, who first gave its definite character and magnificence to the Circus Maximus and thus contributed much to the attractiveness of the overlooking Palatine, which was shortly to become the imperial residence. Finally we must remember that Caesar initiated the imposing system of Roman parks. He it was who laid out the most beautiful of the gardens, the park which afterwards belonged to the historian Sallust, but later became public property; and he it was who left, by will, to the Roman people, the gardens on the right bank of the Tiber, to be known henceforth as the Gardens of Caesar. The grandeur of imperial Rome, due largely to splendid piazzas and porticoes, parks and public buildings, was mainly the result of the fulfillment of plans first conceived by the great dictator.